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GARDEN OF ALLAH
By Edward J. Holslag



EDWARD J. HOLSLAG



PORTRAIT
By Edward J. Holslag

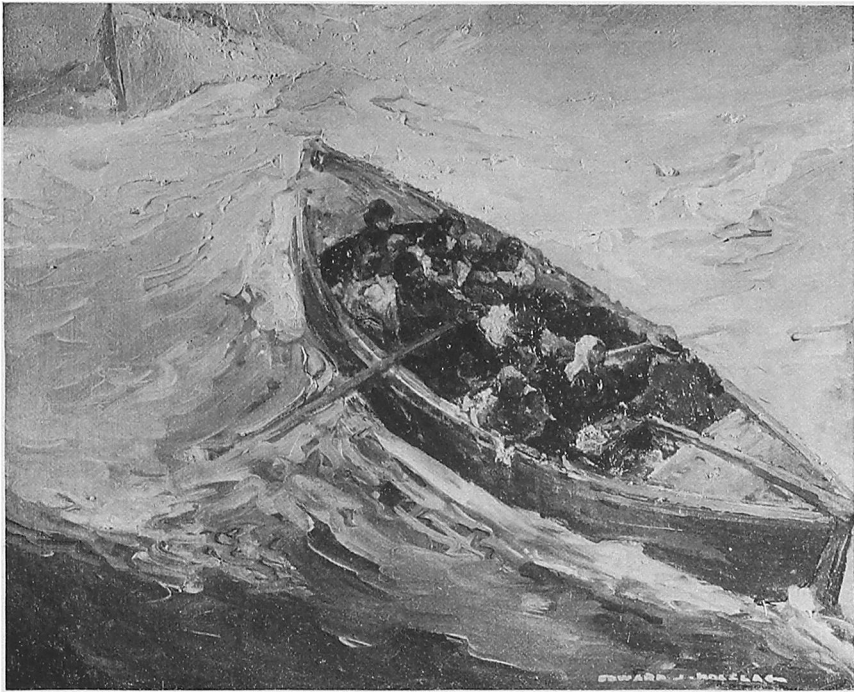
Wholesomeness in Art A Modern Interpreter

By AGNES GERTRUDE RICHARDS

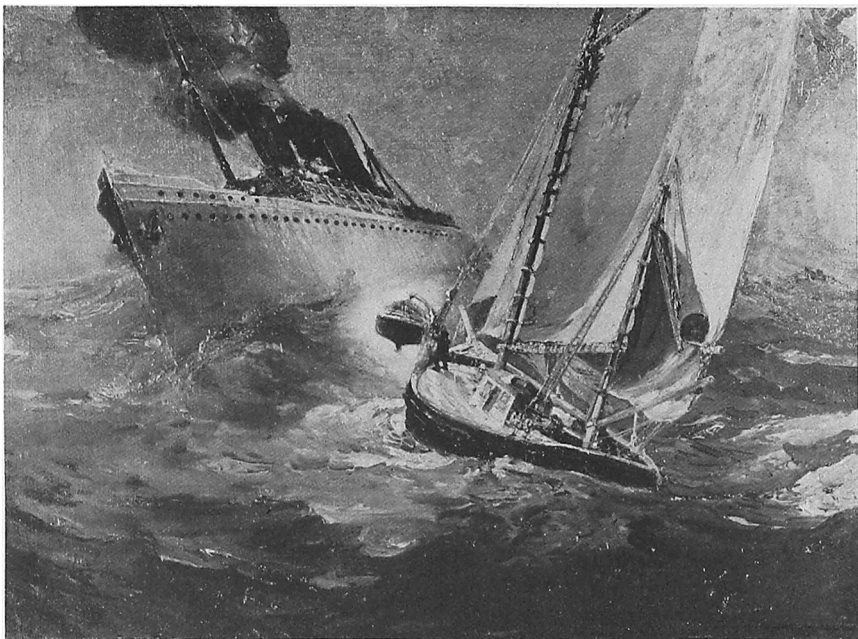
ART is as wide as the world, and as deep as the human heart. It may reflect any bit of the drama of life, or offer whatever token it pleases of the joy or tragedy of the soul. One cannot justly quarrel with an artist's theme, nor yet with his handling of same, so long as it be consistent therewith. Yet most of us are sensitive to the subject, or point of view of the artist, to a degree which pre-

cludes a just appreciation of his art, if the starting point be not to our liking. This being a general human tendency we should rather pause to analyze than to reproach it, for all manifestations of universal human instinct are significant of what is fundamental or essential to the general good.

Why, for instance, since critics acclaim Poe as the greatest of all American poets



THE SURVIVORS
By Edward J. Holslag



TORPEDOED
By Edward J. Holslag



LOOKING TOWARD CHINA
By Edward J. Holslag

has Longfellow ever been vastly the more popular? Because despite the delicate poetic sense of the one, the technique that was perfection, the genius that was above human technique, his work holds nothing that soothes or assuages the pain of life, tending only to render it the more exquisite. It was the art of despair, and the melody of decay or resignation of the clay for the wings of the spirit. It was not, in fact, humanly wholesome. It invited one to live, not to live but to die, and have an end of it, and of much the same kind is the weird genius of many a shadowy and poetic painter. The contemplative or spiritual quality, indeed, is always seen at its best in the works of elderly painters, wherein it appears logical, and even consoling. In the works of a young man, or one who should be in the prime of life there is always a something tragic, about the appearance of this quality.

Today only critics read Poe, the genera-

tion that reveled in suffering is past, and with it has gone the brown and hazy painting tinged with a soulful melancholy. Art has unfolded bright wings, rainbowed with the vivid colors of life, and it seeks to soar in the sun and carry our fancies with it. If cheerfulness and wholesomeness are the very essence of present day painting, the recent works of Edward J. Holslag, whose exhibition at the Thurber Galleries has just opened, might be regarded as typifying the best aspect of Modernity, for they are as big and bright and breezy as a sunny day on the California Coast, where many of them were painted.

Here, indeed, is a painter whose outlook is ideally that of the artist, a man to whom beauty, color and emotion are sufficient in themselves. Untrammelled by theories he goes forth into the world, seeking the vivid and the picturesque. Light of heart and wholesomely absorbed in the single idea of producing a good picture, he goes frankly



GREY OCTOBER DAY
By Edward J. Holslag

to work with the elements which are essentially pleasing, strong composition, rich color, and an interesting objectivity.

Modern in spirit, handling and color, one nevertheless discerns beneath the sweep and swing of Holslag's fluent and felicitous style a strong foundation of academic traditions. His decorative sense, harmonious arrangement, understanding of values, ability to draw accurately and agreeably, though not consciously or laboriously, but rather with instinctive ease, all tell a tale of the man who has spent years working on actual commissions, rather than dreaming of imaginary masterpieces.

In this respect his canvases reveal him truly, for back of his recent appearance as a landscape painter lies a somewhat extensive and honored career as a mural painter of national fame. Indeed, in this field, the name of Edward J. Holslag is well known, for beginning with his work in the Congressional Library in 1892, he has been commissioned to embellish the

walls of a great number of important public edifices with the creations of his fancy, among them being, The Librarians' Room, Library of Congress, Washington, D. C., five murals typifying Literature:

First National Bank, El Paso, Texas, four Murals,—History of Texas.

First National Bank, Pueblo, Col., five Murals,—History and Founding of Pueblo.

Murals and Decorations of Davenport Hotel, Spokane, Wash.

Murals and Decorations, Baltimore Hotel, Kansas City, Mo.

Murals painted 1917, for Congress Hotel, Chicago. The largest Mural painting probably in the world; an Italian Garden Panorama, two and one-half miles long, adorning eleven corridors; together with many others of less note.

A pupil of John LaFarge, and a student of art in all the schools and museums of Europe, Mr. Holslag was well prepared to immortalize the traditions of his native land appropriately through great murals in her

public buildings, and his high rank among contemporaries has been long since acknowledged.

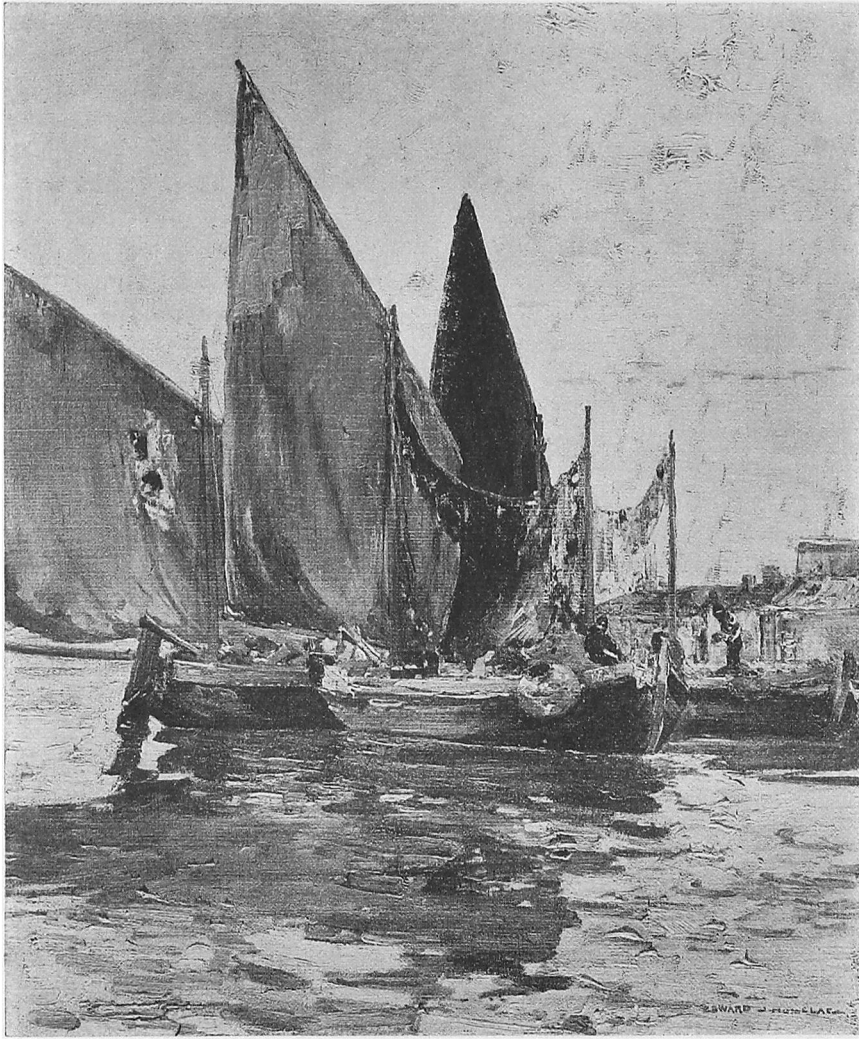
The ambition of his life, however, has always been to devote his mature years to easel painting, and a few seasons since he started upon what he regards as the most serious phase of his professional career, with a series of California landscapes. Never were subject and master better attuned to each other, for a bigness of spirit, a sunniness and wholesomeness characterizes both the man and the land. The richness of the country, and the profusion of its gifts is comparable to that of the artist's nature, so much comes easy here that is elsewhere only to be had through bitter struggle. The color of sky and sea, and the glint of sun are in accord with a disposition which frankly loves life, and the good things thereof, while the boldness of the landscape is ideally suited to a hand

directed by a mind that can encompass big things, and a heart that is not daunted by the problems of execution. Beauty and the joy of life are ends in themselves to this artist, and California is the playground and beauty paradise of our land.

Mr. Holslag has also given us some glimpses of the most famed artistic sketching grounds of the old world, with a sparkle and dash that bespeak his admixture of Latin blood. Venice and other parts of Italy have been so much painted, and are in themselves so paintable, that it would be difficult to judge of a man's art from these themes alone. Good Italian pictures, however, always afford spots of agreeable color and interest in any interior, and there are a number of very decorative Venetian studies in Mr. Holslag's current exhibition. He is, indeed, an artist of remarkable versatility, covering with ease a wide range of landscape and figure studies.



SERE AND GOLD
By Edward J. Holslag



VENICE, FISHING BOATS
By Edward J. Holslag

Whatever he does is done with facility and an unflinching decorative effect. His sense of decoration, in fact, is most highly developed; and for this reason, and because of their beauty of color, his pictures are most adaptable to the purposes of interior ornament.

We reproduce herewith examples of some of his effective California and Venetian scenes, together with several marines, wherein the human interest is dramatically

featured. Such pictures as "Torpedoed" and the "Survivors" need no comment, so abundantly do they speak for themselves. Marines are a phase of Mr. Holslag's art, in which the vigor and fluency of his technique is perhaps seen at its best.

The portrait study of our illustration is reminiscent of the fact that this artist has always been acknowledged as a skillful figure painter. Here we have a decorative composition, and yet a faithful human

likeness of a convincingly real personality. In its setting at Thurber's it affords a world of suggestion as to the arrangement of pictures in the scheme of home adornment. Wandering over the world from East to West, and painting a variety of picturesque landscapes, it has yet remained for this artist to strike the deepest, finest note of sincerity in some small views along the river banks of Aurora, Ill., his boyhood home. On the occasion of a recent highly successful exhibition in his home town he did some bits of surrounding scenery that are full of good, substantial painting, and true artistic spirit. These have claimed the attention of connoisseurs and fellow artists, and they foreshadow, perhaps, the beginning of a new phase of artistic activity, which should logically prove to be a most interesting period in the art of a man still in the zenith of his powers.

So far one might say of the development of Mr. Holslag's art that it has been most logical, brilliantly beautiful and romantic

in youth, rugged, powerful, richly colored, and full of an agreeable objectivity, as of one who finds the world and its abundance good to see and to enjoy, in the prime of life. There yet remains subjectivity for a third and untried phase, suitable to complete maturity. One finds it difficult to conceive, however, of an art so essentially absorbed with material beauty and the vigor of nature, as passing into the shadows of the spiritual, yet should such a transition occur it, also, would be logical and wholesome, for a man should paint sincerely according to his temperament and his time of life, and that which would be the glory of the last phase of his art would be but an affectation if assumed prematurely.

For the present the work of Edward J. Holslag is most successful in its expression of the enjoyment of beauty, color and life, which should characterize a normal and healthy estheticism.



MOONLIGHT OFF POINT LOBOS
By Edward J. Holslag